

Horror Of Dracula Script - Dialogue Transcript

Voila! Finally, the **Horror Of Dracula script** is here for all you quotes spouting fans of the Christopher Lee Hammer movie. This script is a transcript that was painstakingly transcribed using the screenplay and/or viewings of Horror Of Dracula. If you have any corrections, feel free to [drop me a line](#). You won't hurt my feelings. Honest.

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Horror Of Dracula Script

This script was originally transcribed by BJ Kuehl.

1958

T H E H O R R O R O F D R A C U L A

A Hammer Film

cast

Count Dracula.....Christopher Lee

Von Helsing.....Peter Cushing

Arthur Holmwood.....Michael Gough

Mina Holmwood.....Melissa Stribling

Lucy Holmwood.....Carol Marsh

Jonathan Harker.....John Van Eyssen

Dr. Seward.....Charles Lloyd Pack

T R A N S Y L V A N I A

May 3, 1885

LATE AFTERNOON

Outside Castle Dracula

Jonathan Harker approaches

>From the diary of Jonathan Harker: "May 3, 1885. At last my long journey is growing to its close. What the eventual end will be, I cannot foresee. But whatever may happen, I can rest secure that I will have done all in my power to achieve success.

The last lap of my journey, from the village of Klausenberg, proved to be more difficult than I had anticipated due to the reluctance on the part of the coach driver to take me all the way. However, as there was no other transport available, I was forced to travel the last few kilometers on foot before arriving at Castle Dracula. The castle appeared innocuous enough in the warm afternoon sun, and it all seemed normal but for one thing--there were no birds singing. As I crossed the wooden bridge and entered the gateway, it suddenly seemed to become much colder due, no doubt, to the icy waters of the mountain stream I had just crossed. However, I deemed myself lucky to have secured this post, and did not intend to falter in my purpose."

Harker enters the Castle

The Castle Parlour

Harker reads letter left on table laden with food

HARKER: "My dear Harker, I am sorry I was unable to meet you. Eat well, make yourself comfortable. Dracula."

LATER THAT EVENING

Harker, meal finished, begins to write in diary

Enter woman

HARKER: I'm sorry. I didn't hear you come in. My name's

Jonathan Harker. I'm the new librarian.

WOMAN: You will help me, won't you? Say you will, please.

HARKER: How can I help you?

WOMAN: Take me away from here.

HARKER: But why?

WOMAN: He's keeping me prisoner.

HARKER: Who is? Count Dracula? I'm afraid I don't understand.

WOMAN: Oh, please! Please, help me to escape.

Exit Woman

Enter Dracula

DRACULA: Mr. Harker, I'm glad that you have arrived safely.

HARKER: Count Dracula?

DRACULA: I am Dracula. And I welcome you to my house. I must apologize for not being here to greet you personally, but I trust that you have found everything you needed?

HARKER: Thank you, sir. It was most thoughtful.

DRACULA: It was the least I could do after such a journey.

HARKER: Yes, it is a long journey.

DRACULA: And tiring for you, no doubt. Permit me to show you to your room.

HARKER: (picking up suitcase) Thank you, sir.

DRACULA: Please, allow me. Unfortunately, my housekeeper is away at the moment. A family bereavement, you understand.

HARKER: Yes, of course.

DRACULA: However, I think you will find that everything has been prepared for your comfort.

HARKER: How soon may I start work, sir?

DRACULA: As soon as you wish. There are a large number of volumes to be indexed.

Harker's Bedchamber

Harker and Dracula enter

DRACULA: Is there anything else you require, Mr. Harker?

HARKER: No, I don't think so. You've been very kind.

DRACULA: On the contrary, it is entirely my privilege. I consider myself fortunate to have found such a distinguished scholar to act as my librarian.

HARKER: I like quiet and seclusion. This house, I think, offers that.

DRACULA: Then we are both satisfied. An admirable arrangement.

But there is just one more thing, Mr. Harker. I have to go out, and I will not be back until after sundown tomorrow. But, until then, please look upon this house as your own. Good night, Mr. Harker.

HARKER: Good night, sir.

Exit Dracula

HARKER: (begins to unpack)

Enter Dracula

DRACULA: As I shall be away for so long, I think it better that you should have a key to the library, Mr. Harker.

HARKER: Thank you.

DRACULA: You will find the library to the left of the hall.
(points to picture on bureau) May I?

HARKER: Yes, certainly.

DRACULA: (picking up picture) Your wife?

HARKER: No, my fiancée.

DRACULA: You are a very fortunate man, Mr. Harker. May I ask her name?

HARKER: Lucy...Lucy Holmwood.

DRACULA: Charming...charming.

HARKER: You're very kind.

DRACULA: Good night. Sleep well, Mr. Harker.

Exit Dracula, locking door behind him

HARKER: (writes in diary) "At last I have met Count Dracula.
He accepts me as a man who has agreed to work among his
books...as I intended. It only remains for me now to await the
daylight hours when, with God's help, I will forever end this
man's reign of terror."

LATER

Harker, dozing in chair, is awakened by doorknob turning

Harker opens bedroom door, and looks up and down hallway

Sees parlour door close

The Parlour

Enter Harker

WOMAN: (appearing from behind door) Mr. Harker, you will help
me?

HARKER: If it's still possible. But, tell me, why is Count
Dracula keeping you prisoner?

WOMAN: I cannot tell you that.

HARKER: But if I'm to help you, I must know.

WOMAN: I'm sorry. It's not possible.

HARKER: You make it very difficult for me. After all, I'm a guest here. If I'm to help you, I must have a reason.

WOMAN: A reason! You ask for a reason! Is it not reason enough that he keeps me locked up in this house, holds me against my will? You can have no idea of what an evil man he is or the terrible things he does. I could not...dare not...try to leave on my own. He would find me again, I know. But, with you to help me, I would have a chance. Oh, you must help me. You must! You're my only hope. You must!

HARKER: (holding her in his arms) I'll help you, I promise. Please don't distress yourself.

WOMAN: Thank you. (She bites Harker's neck.)

HARKER: (Pushes vampiress away)

Enter Dracula

DRACULA: (Fights with woman)

WOMAN: (Falls to floor)

HARKER: (Fights with Dracula and is knocked unconscious)

Exit Dracula, carrying Woman

THE NEXT AFTERNOON

Harker's Bedchamber

Harker awakens sprawled on top his bedcovers

HARKER: (Looks out window, tries to open door but finds it locked. Looks in mirror and sees bites on his neck, writes in diary): "I have become a victim of Dracula and the woman in his parlour. It may be that I am doomed to be one of them. If that is so, I can only pray that whoever finds my body will possess the knowledge to do what is necessary to release my soul. I have lost a day. Soon it will be dark. While my senses are still my own, I must do what I set out to do. I must find the resting place of Dracula and, there, end his existence forever."

Climbs out window; hides diary in roadside shrine

HARKER: "Soon it will be sundown, and they will walk again. I do not have much time."

Harker enters crypt

Drives stake through vampiress's heart

Dracula awakens as sun sets

SEVERAL DAYS LATER

Klausenburgh Inn

Enter Van Helsing

INNKEEPER: Good day, sir.

HELSING: Good day. May I have a brandy, please?

INNKEEPER: Certainly, sir. Traveling far?

HELSING: Not much farther, I hope. Is it possible to have a

meal?

INNKEEPER: Well, yes, sir. Inga! Only a simple one, I'm afraid, sir. Your change, sir. We don't get many travelers in these parts...not that stop anyway.

Enter Inga

HELSING: You had one a few days ago, I believe, a Mr. Harker.

INNKEEPER: Harker, sir?

HELSING: Yes, he's a friend of mine. He wrote me from this address.

INNKEEPER: Not here, sir.

INGA: I remember the gentleman. He gave me a letter to post.

INNKEEPER: Hold your tongue, girl.

HELSING: Was this the letter?

INGA: I'm not sure.

HELSING: Perhaps you'll remember the name...Dr. Van Helsing?

INGA: I'm not sure.

INNKEEPER: Go and prepare a meal for this gentleman. At once, do you hear me?

Exit Inga

HELSING: What are you afraid of?

INNKEEPER: I don't understand you.

HELSING: Why all these garlic flowers? Over the window? And up here? They're not for decoration, are they?

INNKEEPER: I don't know what you're talking about.

HELSING: I think you do. And I think you know something about my friend. He came here with a purpose...to help you.

INNKEEPER: We haven't asked for any help.

HELSING: You need it all the same.

INNKEEPER: Look, sir, you're a stranger here in Klausenburgh. Some things are best left alone, such as interfering in things which are beyond our powers.

HELSING: Please don't misunderstand me. This is more than a superstition, I know. The danger is very real. If the investigation which Mr. Harker and I are engaged upon is successful, not only you but the whole world will benefit. Castle Dracula is somewhere here in Klausenburgh. Will you tell me how I get there?

INNKEEPER: You ordered a meal, sir. As the innkeeper, it is my duty to serve you. When you've eaten, I ask you to go and leave us in peace.

Enter Inga, carrying table setting

INGA: Your meal will be ready in a minute, sir, if you'd like to take a seat.

HELSING: Thank you.

INGA: (whispering) This was found at the crossroads near that place. He told me to burn it. But your friend was such a nice gentleman, I couldn't.

HELSING: (Lifts napkin to find Harker's diary)

THE NEXT DAY

Castle Dracula

Van Helsing's carriage arrives;

Dracula's funeral carriage departs

HELSING: (entering castle) Harker? (Going upstairs) Harker?

Van Helsing enters Harker's vacant bed chamber

Finds broken pictureframe which once held Lucy's picture.

Enters crypt. Finds Harker in coffin.

Drives stake through Harker's heart.

K A R L S T A D T

TEN DAYS LATER

The Holmwood Parlour

Early Afternoon

Van Helsing addresses Arthur and Mina Holmwood

HELSING: I'm sorry, Mr. Holmwood, but I really cannot tell you anything more about how he died.

ARTHUR: Cannot or will not?

HELSING: Whichever you wish.

ARTHUR: Dr. Van Helsing, I am not at all satisfied. You suddenly appear and tell us that Jonathan Harker is dead. And yet you will not tell us where or how he died. I find it extremely suspicious.

MINA: Arthur!

ARTHUR: You have the death certificate?

HELSING: Yes.

ARTHUR: Signed by you.

MINA: When did he die, Doctor?

HELSING: Ten days ago, Mrs. Holmwood.

ARTHUR: Ten days ago! Where was he buried?

HELSING: He was cremated.

ARTHUR: By whose authority?

HELSING: His own. As his friend and colleague, he told me some

time ago that he would wish it.

ARTHUR: You must know that Jonathan was going to marry my sister, Lucy. Surely you could have written?

HELSING: I felt it would have been less of a shock if I came and told her personally.

ARTHUR: I'd rather you didn't see my sister. My wife and I will tell her.

HELSING: Very well. I am sorry. Will you please express my sympathy to Miss Lucy? If she wishes to get in touch with me, I'm at her service.

Enter Gerda

ARTHUR: Oh, Gerda, Dr. Van Helsing is leaving. Will you show him to the door?

GERDA: Yes, sir.

HELSING: Good day.

ARTHUR: Sir.

Exit Gerda and Helsing

ARTHUR: Why all this secrecy? Why wouldn't he tell us?

MINA: Darling, Dr. Van Helsing is a very eminent man. Whatever his motives, you can be sure he had a good reason for them. In any case, we can't help poor Jonathan now. Lucy is the one we

must think of.

ARTHUR: Is she well enough to be told? It will be a terrible blow for her.

MINA: She must know sometime. We won't disturb her afternoon rest. We'll see how she is this evening.

LATER THAT EVENING

Lucy's Bedroom

Arthur and Mina prepare Lucy for bed

LUCY: Jonathan will be home soon, I know it. Then I'll get better, you'll see. I won't be a trouble to Dr. Seward or any of you.

MINA: Lucy, you're no trouble to anyone. Now, rest. Get some sleep. You've got to get some colour back into those cheeks. Good night, Lucy.

LUCY: Good night, Mina. Good night, Arthur.

MINA: Sleep well.

LUCY: I'll try.

Exit Mina and Arthur

LUCY: (Opens windows, removes crucifix from around her neck, lies back on her bed and touches marks on neck).

MEANWHILE

Van Helsing listens to gramophone

VOICE ON GRAMMAPHONE: "...search for vampires. Certain basic facts established. 1) Light. The vampire allergic to light. Never ventures forth in the daytime. Sunlight fatal...repeat...fatal. Would destroy them. 2) Garlic. Vampires repelled by odour of garlic. Memo: check final arrangements with Harker before he leaves for Klausenburgh. 3) The crucifix, symbolizing the power of good over evil. The power of the crucifix in these cases..."

Offstage: Knock on door

HELSING: Come in.

Enter Valet

VALET: You rang, sir?

HELSING: Oh, yes. I want this letter delivered first thing in the morning. Will you see to that?

VALET: Yes.

HELSING: Thank you.

VALET: Thank you, sir.

HELSING: Anything the matter? What is it?

VALET: Well, sir, to tell you the truth, when I was outside I thought I heard you talking to someone.

HELSING: Well, of course you did. I was talking to myself.

You won't forget that letter, will you?

VALET: No, sir. Yes, sir.

Exit Valet

VOICE ON GRAMMAPHONE: "The power of the crucifix in these cases is twofold. It protects the normal human being but reveals the vampire or victim of this vile contagion when in advanced stages."

HELSING: (dictates into grammaphone): Established that victims consciously detest being dominated by vampirism but are unable to relinquish the practice, similar to addiction to drugs. Ultimately, death results from loss of blood. But, unlike normal death, no peace manifests itself for they enter into the fearful state of the undead. Since the death of Jonathan Harker, Count Dracula, the propagator of this unspeakable evil, has disappeared. He must be found and destroyed.

Lucy's Bedroom

Lucy lies awake in bed

Enter Dracula

THE NEXT MORNING

The Holmwood Parlour

Mina and Dr. Seward exit Lucy's bedroom

MINA: She seems so much weaker, Doctor.

SEWARD: It's a puzzling case, Mrs. Holmwood. The symptoms are those of anemia, and I'm treating her for this. It can be a slow process, of course. But I had hoped for more encouraging signs by now.

Enter Tania

TANIA: Please, may I see Auntie Lucy?

MINA: Not today, Tania.

TANIA: Is she very ill?

MINA: I'm afraid so.

TANIA: Do you know what's wrong with her?

SEWARD: Of course, I do.

TANIA: Then why don't you make her better?

Enter Gerda

GERDA: Tania? Tania, how many times have I told you not to go bothering Mrs. Holmwood? I'm sorry, Ma'am.

MINA: That's all right, Gerda.

Exit Gerda and Tania

SEWARD: A child's logic can be most disconcerting.

MINA: Yes.

SEWARD: Would you like a second opinion, Mrs. Holmwood?

MINA: Thank you, doctor. I'll think about it.

SEWARD: Well, carry on with the medicine and diet I've prescribed. And plenty of fresh air.

MINA: Yes, doctor, I will. Good day to you.

SEWARD: Good day.

Exit Seward

MINA: (opens letter)

SEVERAL HOURS LATER

The Van Helsing Parlour

Helsing prepares his medical bag

Offstage: Knock on door

HELSING: Come in.

Enter Mina

HELSING: Mrs. Holmwood, how very good of you to come. Please, will you sit down?

MINA: Thank you. You mentioned in your letter some things of Jonathan's.

HELSING: Yes, I have them ready. I would have brought them myself but...

MINA: I do understand. But you must appreciate that Mr. Holmwood was very upset.

HELSING: Of course. I only wish that I could have been more helpful. How did Miss Lucy take the news?

MINA: We haven't told her yet. She's ill...very ill.

HELSING: I'm sorry to hear that. May I ask what's the matter with her?

MINA: It was all so sudden. It happened about ten days ago. Our family doctor says it's anemia. I'm very unhappy about it. I've nothing against Dr. Seward, please don't think that, but he did say I could have a second opinion.

HELSING: I'd like to see her at once.

MINA: I'd be so grateful.

HELSING: If you will excuse me.

THAT AFTERNOON

Lucy's Bedroom

Van Helsing and Mina address bedridden Lucy

MINA: Lucy, I've brought someone to see you...Dr. Van Helsing. He's a friend of Jonathan's.

HELSING: Miss Lucy. What lovely flowers.

LUCY: Jonathan's dead, isn't he? It's true, isn't it?

HELSING: I'm sorry.

MINA: Did Arthur tell you?

LUCY: Nobody told me. I just knew. Is that why Dr. Helsing is here?

HELSING: Partly.

MINA: Dr. Helsing's a specialist. He's come to help you.

LUCY: Jonathan's told me so many things about you.

HELSING: Nice things, I hope.

LUCY: Oh, very nice.

HELSING: Now, let's see. (Examines Lucy's head and neck)
Ummm. Now don't you worry. We'll soon have you well again.

LUCY: Good bye, doctor. I'm sorry you had a wasted journey...about Jonathan, I mean.

HELSING: It wasn't wasted, I promise you. Good day, Miss Lucy.

Mina and Van Helsing exit Lucy's bedroom

MINA: How could she have known of Jonathan's death?

HELSING: A premonition. It's not uncommon.

MINA: She took it so calmly. It worries me.

HELSING: I'm afraid there are more urgent things to worry about. Those marks on her neck. When did they first appear?

MINA: Well, I noticed them first shortly after she became ill. I asked her about them, and she said that she thought she'd been stung. It is quite possible, of course. Dr. Seward said she must have plenty of fresh air. The windows were open all the time.

HELSING: Between the hours of sunset and sunrise, all the windows in her room, with the possible exception of a small fanlight for ventilation, must be kept shut.

MINA: But Dr. Seward said...

HELSING: Mrs. Holmwood. You called me in for a second opinion. If I am to help your sister at all, there are certain things you must do to help me however unorthodox they may appear.

MINA: Yes, I know, but...

HELSING: If you love Miss Lucy, be guided by me, I beg you.

MINA: I'll do anything to make her well again.

HELSING: You must get some garlic flowers...as many as you can. Place them by her windows and her door and by her bedside. They may be taken out during the day but, under no circumstances even if the patient implores you, must they be removed at night.

I cannot impress upon you strongly enough how important it is that you obey my instructions. Do exactly as I say and we may be able to save her. If you don't, she will die. I'll be here in the morning.

THAT NIGHT

Lucy's Bedroom

Lucy lies in bed, gasping

Enter Gerda

GERDA: Heavens, child! What is it?

LUCY: Oh, Gerda. These flowers! I can't stand them.

GERDA: They do smell so, Miss, but Mrs. Holmwood said that...

LUCY: I don't care what she said. Please take them away, please.

GERDA: Well...?

LUCY: Please, Gerda. They stifle me.

GERDA: All right, Miss. I'll take them out.

LUCY: And the windows. You will open the windows?

GERDA: Yes, Miss Lucy, if that's what you want. (Opens windows and removes vases of garlic) I'll come back for the rest.

Exit Gerda

THE NEXT MORNING

Lucy's Bedroom

Seward covers Lucy's face with sheet.

Arthur and Mina stand nearby, sobbing

SEWARD: There was nothing I could do to save her.

Enter Gerda followed by Helsing

SEWARD: Dr. Van...?

HELSING: Mrs. Holmwood, did you do as I told you?

ARTHUR: She did, and you've seen the result.

MINA: But Arthur...

GERDA: Please, sir. Excuse me, sir. It was all my fault. She could not breathe. She looked so ill. She begged me to open the windows and throw away all the plants. Oh, I know you told me not to, Ma'am, but I...

HELSING: Gerda, what time was this?

GERDA: It was about midnight. I heard a noise and...

HELSING: All right. You may go now.

GERDA: Yes, sir. Thank you, sir. Oh, I am so sorry, sir.

ARTHUR: Whatever happened, all I know is that you have brought us nothing but grief. First Jonathan, and now Lucy. Whoever you are and whatever your motives, please go and leave us in

peace.

HELSING: Mr. Holmwood, when I told you about Jonathan, I thought it best for your peace of mind to spare the details of the dreadful circumstances in which he died. But the tragic death of your sister is so closely linked with Jonathan's that I think you should now know the truth. I can't expect you to believe me, but you will, I know, believe Jonathan. Here are his last words...his diary. When you have read it, you will understand.

THREE EVENINGS LATER

The Holmwood Parlour

Arthur and Mina take tea

Enter Gerda

ARTHUR: What is it, Gerda?

GERDA: It's a policeman, sir. He's got Tania with him.

MINA: Tania?

ARTHUR: Show him in, Gerda.

GERDA: Very good, sir.

Enter Officer and Tania

OFFICER: Good evening, Ma'am. Good evening, sir.

ARTHUR: What is it, officer?

OFFICER: I found this little girl here. She was very distressed indeed. Tell them what you told me.

TANIA: I don't want to.

MINA: Oh, Tania. There's no need to be frightened. Now come on over here. Sit with me and tell me all about it. Now you don't want Mr. Holmwood to think you're a crybaby, do you? You're a big girl now. Now, come on, tell me what happened.

TANIA: Well, I was out by myself, and she came up to me, and she said, "Hello, Tania, shall we go for a little walk?" And I said, "Yes," and we went for a walk. And then someone came along and she ran away and left me, and I was alone.

MINA: Who was she? Who did you see? Come on, tell me. Who was she?

TANIA: Aunt Lucy!

THAT NIGHT

Lucy's Crypt

Arthur peers into Lucy's empty coffin

The Holmwood Garden

Tania approaches Lucy

TANIA: I heard you call me, Aunt Lucy.

LUCY: Yes, dear. Come along.

TANIA: You're cold. Where are we going?

LUCY: For a little walk. I know somewhere nice and quiet where we can play.

AFTER MIDNIGHT

Cemetery

Arthur waits near Lucy's coffin

Enter Lucy and Tania hand in hand

TANIA: Is it much further, Aunt Lucy? I'm so tired.

LUCY: We're nearly there, my darling.

ARTHUR: Lucy!

LUCY: Arthur, dear brother.

ARTHUR: Lucy!

LUCY: Dear Arthur, why didn't you come sooner? Come, let me kiss you.

Enter Helsing, holding cross

LUCY: (screams)

HELSING: (touches cross to Lucy's forehead; it leaves a mark)

Exit Lucy into crypt

Exit Arthur, following Lucy

HELSING: (handing coat to Tania) Put this on.

TANIA: I want to go home.

HELSING: And so you shall. I'll just go and fetch Mr. Holmwood and then we can all go home together.

TANIA: Not Aunt Lucy?

HELSING: No, not Aunt Lucy. Now, you sit there and be a good girl. There. You look like a teddy bear now. Will you wear this pretty thing?

Van Helsing places crucifix around Tania's neck

HELSING: There, isn't that lovely? Now, you promise not to run away?

TANIA: I promise.

HELSING: Good. If you watch over there, you'll see the sun come up. Keep warm.

Helsing enters crypt

HELSING: You understand now?

ARTHUR: But why Lucy?

HELSING: Because of Jonathan. You read my note in his diary about the woman he found at Klausenburgh. This is Dracula's revenge. Lucy is to replace that woman.

ARTHUR: Oh, no!

HELSING: I watched her tomb each night since she was interred three days ago. Tonight she ventured out for the first time. Holmwood, I know your one wish is that Lucy should rest in peace. I promise to fulfill that wish but first, if I have your consent, she can lead us to Dracula.

ARTHUR: How can you suggest such a thing? That she should be possessed by this evil for another second! And what about Gerda's child out there? And the others she will defile? Oh, no, I couldn't. I couldn't.

HELSING: Of course. Will you take that child home and then meet me back here in about an hour's time? It's all right. It's nearly dawn. She won't leave the coffin again.

AN HOUR LATER

Lucy's Crypt

Helsing unwraps hammer and several wooden stakes

ARTHUR: Is there no other way?

HELSING: (Shakes head)

ARTHUR: But it's horrible!

HELSING: Please try and understand. This is not Lucy, the sister you loved. It's only her shell, possessed and corrupted by the evil of Dracula. Liberate her soul and give it eternal peace. We must destroy that shell for all time! Believe me, there is no other way.

Helsing drives stake through Lucy's heart

ABOUT AN HOUR LATER IN THE EARLY MORNING

The Van Helsing Parlour

Helsing offers drink to Arthur
who is reading Harker's diary

HELSING: Drink this.

ARTHUR: I'm all right now.

HELSING: Drink it.

ARTHUR: Thanks. There's so much in Jonathan's diary I don't understand. Can Dracula really be as old as it says here?

HELSING: We believe it's possible. Vampires are known to have gone on from century to century. Records show that Count Dracula could be five or six hundred years old.

ARTHUR: Another thing. I always understood that, if there were such things, they could change themselves into bats or wolves.

HELSING: That's a common fantasy. Holmwood, the study of these creatures has been my life's work. I've carried out research with some of the greatest authorities in Europe and yet we've only just scratched the surface. You see, a great deal is known about the vampire bat. But details of these reanimated bodies of the dead...the UNdead as we call them...are so obscure that many biologists will not believe they exist. Of course, you're shocked and bewildered. How can you expect to understand in so short a time? But you've read and experienced enough to know

that this unholy cult must be wiped out. I hope perhaps that you will help me.

ARTHUR: I'll do anything you say.

HELSING: Thank you. Of course, we do know certain things. You witnessed one a little while ago. We also know that, during the day, the vampire must rest in his native soil. Now, when I went to Castle Dracula, a hearse came tearing through the gates. In that hearse was a coffin. I believe it contained Dracula and a bit of his own earth. To get here, that hearse would have to come by the frontier of Ingstadt. They'll have a record there of where it was going. We need that address. Will you come with me to Ingstadt?

ARTHUR: How long will it take? I must let Mina know.

HELSING: With any luck, we should be back by tomorrow morning.

I N G S T A D T

THAT EVENING

A Douane Station

Van Helsing and Arthur speak with the Douane Officer

DOUANE: I'm afraid that is quite out of the question, sir.
Against regulations.

HELSING: All we want to know is where the coffin was going.

DOUANE: I cannot give away information without proper authority.

HELSING: This is a matter of great urgency. I am a doctor.

DUOANE: I'm sorry, sir.

MEANWHILE IN

K A R L S T A D T

The Holmwood Parlour

Mina sits alone, mending

Enter Gerda

GERDA: There is a young lad with a message for you. Personal,
he said. He wouldn't give it to me.

MINA: All right, Gerda. I'll see him.

Enter Lad

MINA: Yes?

LAD: You Mrs. Holmwood?

MINA: I am.

LAD: Got a message for you. You're to go to 49
Frederickstrasse right away, he says. And you're not to tell
anyone.

MINA: Who says?

LAD: Arthur Holmwood, he calls himself. Said you'd know him.

MINA: That's impossible. My husband's gone to Ingstadt.

LAD: Not if he gave me this message, he hasn't. And he gave me this message. Good night.

I N G S T A D T

The Douane Station

Van Helsing and Arthur dicker with the Douane Officer

DOUANE: You've got to have permission from the ministry in writing. I have my orders, and I must obey them. It is laid down in the government regulations that, under no circumstances...

ARTHUR: (Places money on the table)

DOUANE: ...under no circumstances may an unauthorized person be permitted to examine...

ARTHUR: (Places more money on the table)

DOUANE: Of course, in the case of an emergency, we do sometimes make an exception to that. Seeing this gentleman is a doctor...when did you say it was, sir?

HELSING: December the first.

DOUANE: December the first. Klausenburgh to Karlstadt. Let me see. Here it is. One hearse. One coffin. J. Marx, 49 Frederickstrasse, Karlstadt.

K A R L S T A D T

THAT EVENING

49 FREDERICKSTRASSE:

Property of J. Marx, Undertaker and Mortician

Enter Mina

MINA: Arthur? Arthur?

DRACULA: (Rises from coffin)

EARLY THE NEXT MORNING

The Holmwood Parlour

Van Helsing and Holmwood finish cups of tea

GERDA: Are you sure I can't get you anything to eat, sir?

ARTHUR: No, thank you, Gerda. We haven't time. But I would like a word with Mrs. Holmwood before we go. Would you go up, please, and see if she's awake yet?

GERDA: Yes, sir.

Exit Gerda

HELSING: Are you ready?

ARTHUR: (Nods)

Enter Gerda

GERDA: She's not there, sir.

ARTHUR: Not there?

GERDA: No, sir.

Enter Mina

MINA: Good morning.

ARTHUR: Mina, you gave me quite a fright. Where have you been at this hour of the morning?

MINA: It was such a lovely day, I got up early and went for a walk in the garden. I didn't expect you back so soon.

ARTHUR: I'm afraid I've got to go out again.

MINA: When will you be back?

ARTHUR: I can't say for sure. Mina, you look pale. Are you all right?

MINA: Arthur, darling, don't fuss. I feel perfectly well.
Good bye, darling.

LATER THAT MORNING

49 Frederickstrasse

Marx leads Van Helsing and Holmwood into mortuary

MARX: Perhaps you'd better let me lead the way. I know these

steps. They can be dangerous. We don't want to have an accident, do we? No, we don't, but, you know, an old man came here once to see his dead departed. He fell down these stairs...ha ha...quite amusing. He came to pay his last respects, and he remained to share them. Quite amusing! Well, well, where are we? Where are we? It's around the back somewhere. It's bound to be at the back. Come on, this way, gentlemen. You follow me. I know where it was. This way. Well now, that's extraordinary! It was there, I know it was, cause I saw it only yesterday. But, I really don't know, sir, who could have moved it.

THAT EVENING

The Holmwood Parlour

Van Helsing and Arthur study map;

Mina sits on couch sewing

ARTHUR: The driver of the hearse might have lied to the frontier official about where he was going.

HELSING: Yes, but that fellow at the morgue wasn't lying. He was really surprised when he saw the coffin wasn't there. He must have had it sometime. No, I think he's still somewhere here in Karlstadt.

ARTHUR: But where? This is a big town.

HELSING: There are not many places he can hide, don't forget.

MINA: What are you two being so mysterious about over there?

ARTHUR: We'll be with you in a moment, my darling. There is an old neglected graveyard about three miles from here...somewhere

in this area. St. Joseph's. Give me just one moment. Mina, my dear, don't think I'm being silly, but I'd feel much happier if, during my absence, you'd wear this for me. Please don't ask me why, but just wear it for my sake.

Arthur hands Mina a crucifix

MINA: Arthur, I...I...

ARTHUR: Please, Mina.

Arthur places crucifix in Mina's palm

MINA: (Gasps and faints. The crucifix has burned a mark in her palm.)

ARTHUR: You said Lucy would lead us to Dracula. Why didn't I listen to you? This would never have happened.

HELSING: You mustn't blame yourself for that, but you must have the courage to let Mina lead us now. We'll give her every protection we can. Tonight, we will watch the windows of her room. They face two sides, don't they?

ARTHUR: Yes.

HELSING: I know I ask a great deal of you, but you mustn't weaken now. We have it within our power to rid the world of this evil. And, with God's help, we'll succeed.

THAT NIGHT

Outside the Holmwood House

Helsing and Arthur stand vigil

The Holmwood Bedroom

Mina prepares for bed

Enter Dracula

THE NEXT MORNING AFTER DAWN

The Holmwood Foyer

Enter Van Helsing and Arthur

HELSING: Mina's safe now, but we must keep watch again tonight.

You'd better get some rest.

ARTHUR: What about you?

HELSING: I'll be all right in there, if I may?

ARTHUR: Right. I'll get you a rug from our room.

HELSING: Thank you.

Exit Arthur

ARTHUR: (From offstage) Mina!

Exit Van Helsing to the Holmwood Bedroom

Mina lies on her bed, drained of blood

LATER

The Holmwood Bedroom

Van Helsing and Gerda remove tubing from a transfusion

of Arthur's blood to Mina

HELSING: Just sit still like that for a minute.

ARTHUR: Will she be all right?

HELSING: I think so. Let me see your arm. Steady. You all right? Yes, that's very good. Now, you'll need plenty of fluid. Tea or coffee or, better still, wine. Go down and have some now. That's a good fellow. Don't worry. Gerda and I will take care of her.

Exit Arthur

HELSING: Just bathe her forehead, will you, Gerda?

GERDA: Yes, sir.

LATER THAT EVENING

The Holmwood Parlour

Arthur relaxes in a chair sipping a drink

Enter Van Helsing

ARTHUR: How is she now?

HELSING: She's reacted very well.

ARTHUR: Thank God. How did he get in? We watched the house all night! Your theory must be wrong. He can change into something else. He must be able to. How else could he have got in?

HELSING: I wish I knew.

Enter Gerda

GERDA: Madam's sleeping now, sir.

HELSING: She mustn't be left.

ARTHUR: I'll go up to her. I'd like to. You stay and rest and have some wine. I'm sure you need both. Gerda, will you fetch another bottle?

GERDA: Oh, sir, I don't like to. You know what happened last time when I disobeyed Mrs. Holmwood's orders.

ARTHUR: What do you mean?

GERDA: Well, sir, Madam told me the other day that I must on no account go down to the cellar.

Exit Helsing

MOMENTS LATER

The Holmwood Cellar

Enter Van Helsing

HELSING: (Sees Dracula's empty coffin)

Enter Dracula

DRACULA: (Sees Van Helsing)

Exit Dracula, locking cellar door

HELSING: (places crucifix on Dracula's coffin, then bangs on door) Holmwood! Holmwood!

ARTHUR: (Opens cellar door).

Offstage: Gerda screams

The Holmwood Parlour

Gerda cries hysterically

Enter Van Helsing and Arthur

HELSING: Gerda, what's happened?

GERDA: (hysterically) He was here! I was coming back to Madam when the guy came up here. He looked like the devil!

ARTHUR: (Slaps Gerda) Now, what happened?

GERDA: He came in here, and he picked Madam up like she was a baby...

HELSING: Calm yourself, calm yourself. The one place he can make for now is home.

LATER THAT NIGHT

The Road from Karlsburgh to Castle Dracula

Van Helsing and Arthur bend over dead man

HELSING: It's a coach driver. He's been dead about half an hour.

Van Helsing and Arthur return to carriage and drive on

ARTHUR: Do you think Dracula killed that coachman?

HELSING: Of course he did. Without a coach, he'd never get home before sunrise. He'd be dead.

ARTHUR: But even if he does get home, we...

HELSING: He'd hide in the castle vault for years. We'd lose him there.

ARTHUR: And Mina?

MUCH LATER THAT NIGHT

Van Helsing and Arthur drive furiously in their carriage

ARTHUR: It's getting light.

C A S T L E D R A C U L A

NEAR DAWN

Outside Castle Dracula

Dracula drops Mina into a freshly dug grave
and begins to bury her

MINA: (screams)

Enter Helsing and Arthur in carriage

ARTHUR: Look!

Arthur runs to Mina;

Helsing chases Dracula into Castle

The Parlour in Castle Dracula

Dracula and Van Helsing struggle

DRACULA: (Overpowers Van Helsing and attempts to bite his neck)

HELSING: (Breaks away, leaps on table, and tears down curtains,
letting in sunlight)

DRACULA: (Screams and falls to floor)

HELSING: (Holds candlesticks in the form of a cross)

DRACULA: (Turns into dust)

(The mark on Mina's hand disappears)

THE END

Special help by [SergeiK](#)